

disques

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disques

FOR DECEMBER 1932

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H. ROYER SMITH COMPANY, PUBLISHERS, PHILADELPHIA
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A YEAR ago this time the then new long-playing process seemed likely to achieve one of the most spectacular flops in phonograph history. There was such an immeasurable difference between what was promised and what was finally given. A far-flung advertising campaign, proclaiming the happy news that listening to uninterrupted music by means of the phonograph had at last been made possible, served to prod the record-buying public into a mild frenzy of excitement. A superbly reproduced symphony given complete on the two sides of a 12-inch record? It sounded fine, and collectors, confident that the millennium was now close upon us, prepared to hail the new wonder with suitable enthusiasm. After numerous exasperating delays, natural enough in the introduction of a development of such striking importance, the records and phonographs finally got upon the market. But something was plainly wrong. The reception they were accorded was not a conspicuously cordial one, and for this it soon became obvious that there was abundant cause. Neither records nor machines were satisfactory. The reproduction obtainable from them was comparable only to that given by the early electrical records played on a machine with a wobbly motor. The vast majority of collectors, keenly disappointed and therefore irritated, returned to the standard records, resigning themselves

to the necessity of changing sides every four minutes and deciding that the whole affair was a false alarm. And so it was—then.

But since that time, as has been noted before in these columns, the long-playing records have been considerably improved, so that they now compare very favorably with the standard records and possess, in addition, the further advantage of containing about twice as much music. The glowing things said about the long-players in the first ads have at last come true in every respect save one: the playing time is now not so long as was at first claimed. The principal difference between the long-playing records and the standard, apart from their respective playing times, is that the former have slightly less volume than the latter, but this is of small consequence, since the volume control with which all electric machines are equipped can be so adjusted as to give whatever volume is desired—within, of course, certain limits.

Otherwise the long-playing and standard records seem to give much the same reproduction. Tonal quality is similar in both, and clarity and definition in each are approximately equivalent. These things were mentioned in the August editorial, and a number of letters bearing on the subject have been straggling in ever since. In the main it seems to be generally agreed that the long-playing

records now offer satisfactory reproduction and represent an improvement over the standard discs in that they cut down the number of breaks between record sides just half and make listening more pleasant and less strenuous than has formerly been the case.

Some of these letters were written by those who, last January, complained most bitterly against the long-players, as they then had sufficient reason to. This indicates clearly enough that the long-players now warrant serious consideration by the record-buying public. The production of an inexpensive and reliable two-speed turntable, easily adjusted to most phonographs of the electric type, has served to increase the importance of the long-players even more, because now a far greater number of people can be equipped for long-playing and the records seem destined for a much wider distribution than heretofore. The possessor of a good electrical phonograph is not always in a position to turn it in for another machine simply because the latter is equipped to play the long-playing records. But he is more than likely willing to pay the moderate sum asked for the new turntable, which is all that is necessary to bring his machine up to date.

The improvements in the long-playing records, immediately noticeable if one takes the trouble to compare a late release with an early one, have necessitated some drastic alterations. These alterations, some of them noticeable in the physical appearance of the records themselves, have caused considerable bewilderment among the record-buying public. Quite naturally everyone does not understand the reasons for adopting them, and inevitably some spurious explanations, as erroneous and as far removed from the actual facts as they are uncomplimentary to the manufacturers, have been advanced and seem to be gaining some currency. These matters need clearing up, and the following information, coming from sources that can be considered official, may serve to throw light on what superficially might appear to be rather annoying and inexplicable mysteries.



Many of our correspondents, for example, want to know why the playing time of the long-players has now been reduced almost in half. The first long-players, they point out, ran for about 15 minutes, some possibly a little longer, others a little less. The more recent $33\frac{1}{3}$ r.p.m. discs do not run over $9\frac{1}{2}$ minutes, about twice as long as the standard records. The playing surface of the new long-playing records is very narrow and the blank space surrounding the labels very large. This has led many to think that valuable recording space is being carelessly wasted and money charged for blank space that could very easily have been utilized for more music. These theories are readily understandable, and were they sound there would be ample room for resounding indignation and protest. Luckily, they have no basis of fact, as will be shown below.

The reduction in playing time has been made in order to avoid the loss of quality and particularly of high and low frequencies, inevitable if the grooves are carried too close to the centre of the record, thereby shortening the radius of the circle and making proper recording and reproducing in this short circle impossible. By confining the recording to the outer edge of the records the linear speed is kept at a higher rate (though the playing time is reduced), and the high frequencies, so

essential for good reproduction, are greatly aided. This accounts for the fact that so many of the current long-players appear to be more label than anything else. Comparing the reproduction of the long-playing records which are well filled, as in the first program transcriptions, with that of those that are sparsely filled, as in the more recent examples, the hearer can scarcely help from noticing the immense superiority of the latter. Where the one sounds thin, flaccid, characterless, the other is brilliant, alive, clear and full, like the reproduction in the best standard records. It is purely a case where quantity is sacrificed for quality, and most people, we imagine, will agree that that unquestionably is the proper and indeed the only thing to do.

The grooves, moreover, have been placed wider apart, thus improving the bass. In the Philadelphia Orchestra's recording of the Beethoven Fifth Symphony, for instance, 160 grooves to the inch were used; now the practice is to record at 100 grooves to the inch. These changes, of course, make for less music on the records and consequently shorter playing time, but one can only repeat that quality is of more importance than quantity. And in any case $9\frac{1}{2}$ minutes of uninterrupted music is not to be sniffed at; it is infinitely preferable to 4 minutes, the usual length of a standard record. The average symphonic movement is seldom over $9\frac{1}{2}$ minutes long, and the few that are will need only one interruption. Moreover, to settle down comfortably in a chair in 4 minutes is rather difficult, but in $9\frac{1}{2}$ one has sufficient leeway for very pleasant relaxation.



A problem that is still being much agitated is the question of speed variation. Unevenly revolving motors, always one of the great enemies to good reproduction, was one of the main difficulties with the long-playing process a year ago. Everyone is familiar with the unpleasant things that happen when a motor does not revolve accurately and evenly, and these things, annoying enough at the high speed, become acutely disagreeable at the low.

Such a thing as a motor with no variation at all has never been achieved, a variation of .2 of one per cent being the smallest variation that has ever been accomplished, and an instrument that would turn with no greater variation than that would be so expensive as to render it absolutely out of the question for use on the phonograph. The motor alone would probably cost several times as much as the entire radio-phonograph combination of the present type.

However, the situation is not nearly so bad as it might seem. In fact, so far as the listener is concerned, the matter of pitch variation resulting from an improperly revolving motor has now been practically eliminated. Actual laboratory tests and calculations have shown that the smallest variation in speed which the trained musical ear can detect is about 1.5 per cent. RCA Victor records made in the studio have a maximum variation of .3 of one per cent; those made on portable recording apparatus have a little more, the maximum being a variation of .5 of one per cent. Thus it will be seen that there is no perceptible speed variation in the records themselves.

The two-speed turntables now being supplied—which do not alter the speed of the motor—have a variation from constant speed of approximately .75 of one per

cent. This varies slightly in production and may be a little more or less in individual cases. It therefore follows that the total variation in speed of a long-playing record, running on a properly adjusted turntable of the latest type, will not exceed at the very worst 1.25 per cent and normally should average less than one per cent. As was stated above, a one per cent speed variation is not detectable by the best musically trained ears, so that, for all practical purposes, there is no variation whatever.

The most objectionable cases of variation from pitch occurred unquestionably in the first long-playing records when they were played on the early long-playing machines. Most of these first program transcriptions, as will be remembered, were re-recordings—that is, they were copied from standard records. In re-recorded long-playing records the limits of variation noted above undoubtedly are exceeded because of the extra series of operations necessary to make a re-recording, each one of which introduces some degree of error. For example, the original recording contains a slight speed variation; the turntable which held the record during re-recording also had a slight speed variation; so did the turntable which held the recording wax; and finally the reproducing turntable contributes its factor of error. The final effect, in some cases, has been to make obvious a speed variation, causing a corresponding variation in pitch in certain musical instruments.

Yet one can take any one of these early long-playing records, play it on an instrument with the latest two-speed turntable properly adjusted, and there will be no variation from pitch. When announcing the two-speed turntable we pointed out that it is highly important that the motor on which the new turntable is to be placed should revolve evenly at 78 r.p.m. This is of sufficient importance to be mentioned again, for slight variations in speed not noticeable at the 78 r.p.m. speed become magnified at the $33\frac{1}{3}$ r.p.m. speed, and the results are far from pleasant. A motor revolving correctly at 78 r.p.m., however, will give the $33\frac{1}{3}$ r.p.m. speed correctly when the new turntable is properly adjusted.



Another matter that has caused some perplexity is that in the later long-playing records, recorded simultaneously with the standard versions, curious halts in the music, corresponding to the changing of sides in the standard records, have been noticed. These halts have caused some to leap to the conclusion that the records are dubbings after all. This is not so, and far from making the hearer suspect that they are an indication of dubbing, they should prove quite the contrary. In dubbing records the sides can be connected without pause. But the pauses noticed in some of the long-players result from the fact that when the recording men switch over from one standard recording machine to another they have to let the long-playing run on. Thus the pause, which can be eliminated in dubbing by connecting the record sides, cannot be removed when the recorders switch from one wax to another, leaving the third still running. In all long-playing records recorded simultaneously with the standard versions, this instantaneous pause, of less than a second in most cases, will have to be endured.

Normally, it should not prove annoying, especially not when the standard breaks are unobjectionable. But it can occasionally detract greatly from the realism of

the performance. As a reader points out, "In *Skyscrapers* they [the pauses] come at places where the continuity is scarcely interrupted; but in the final movement of *Grand Canyon* the pause is disastrous, especially since it is not one second but four! Right in the middle of an extremely loud and agitated music, this deathly silence occurs. I have heard Whiteman play this once in concert, and four times on the radio, the most recent broadcast being only yesterday, and there is no pause in the music at this point. It would be ridiculous if there were."

The reason for these halts, of course, is fundamentally one of expense. To eliminate them it would be necessary to hold another performance for the long-playing records. That would cost money. The manufacturers will have to decide whether or not an additional performance for the long-playing would be advisable and would justify the extra cost. One's inclination, naturally, is to jump in instantly and belabor the manufacturers for allowing these pauses to occur. But there are certain factors to be considered, and some of them are of more than ordinary importance. There is, first of all, the matter of expense; and in this connection it should be recalled that in most cases the long-playing records are cheaper than the standard records. Now that both types give equally good reproduction, there isn't much reason for this reduction in price. Another factor to be considered is that as yet these pauses have not been annoying, save in the one instance mentioned by our correspondent. They are usually scarcely noticeable. The whole subject of record breaks, indeed, is a ticklish one and not much good can result from discussing it. Breaks, under present conditions, are inevitable, and no matter how they are chosen they are pretty sure to annoy somebody. These things prevent one from complaining too loudly, and in any case the long-playing pauses, which are closely related to the standard breaks, have not yet appeared in enough records to make them a major annoyance. What future releases will reveal remains to be seen.



Another matter that has been debated long and hotly for many years is that concerning record surfaces. Excessive surface noise, like unevenly revolving motors, can work wonders toward spoiling the effectiveness of a recorded performance. Recently there has been obvious a great improvement in Victrolac and shellac surfaces; both are now much quieter and smoother than they used to be. Blisters, once a common fault, seem to have almost completely disappeared. They were a result of the fact that during the molding process air was included in the record, causing a small blister to appear later on. In the past three years we have not come across a single case of this trouble, though letters from subscribers show that it still occasionally appears. That the manufacturers are not nearly so careless in the matter of allowing bad surfaces to slip through as is often thought is proved by the fact that in the RCA Victor plant actual rejections amount to thirty and thirty-five per cent because of surface flaws alone.

Properly handled, the long-playing records are said to endure practically as long as any other record and to give at least one hundred perfect playings. One hundred perfect playings is a satisfactory number. The owner of a collection of records of any size is not likely to get around to any one set a hundred times for a long while. Most music, once one becomes fairly familiar with it, won't stand more than five or six or at the most ten hearings a year. Assuming that one plays a set

ten times a year and takes good care of it, one can count on hearing it for the next ten years. That should constitute one's money's worth.

Victrolac, the new material on which the 12-inch long-playing records are pressed, has stirred up much curiosity and some doubts have been expressed as to its wearing qualities. Handled with care, Victrolac records are said to wear as well as shellac records, and in addition they have several obvious advantages. They are thin and flexible and give surprisingly little surface noise. These advantages, it seems to us, make the extra care with which the Victrola discs must be handled eminently worth while.

We are not any too optimistic about the manner in which the foregoing remarks on record surfaces and record wear will be accepted. On few subjects is there less unanimity of opinion. Since the first issue of *Disques*, we have received much correspondence on the subject, and the opinions set forth in these letters are often violently contradictory. The surfaces of all the various companies' records have been praised and damned with equal heat, and where one subscriber finds the surfaces of manufacturer A invariably flawless, another claims that he can find a good surface on A's records only after diligent searching. And the same conflicting opinions have been advanced as regards the surfaces and wearing qualities of the records of manufacturers B, C, D and E. So that in the matter of record surfaces and wear, as in so many other things, personal opinion and taste seem to play a curiously large part. We therefore do not propose to be upset when the postman hands us a letter proving triumphantly that the above remarks are thoroughly incorrect.



A few words on the new system of recording recently demonstrated by the Bell Laboratories, and we are through. The Bell system employs the vertical or hill-and-dale method of recording, and as all who have heard it will testify, it does give excellent results. Many collectors are therefore wondering whether this system will be eventually adopted, thus making it necessary for them to discard their present machines and collections of records. We will content ourselves with quoting the following statement from the RCA Victor Company: "We are not going to adopt any system of hill-and-dale recording, for the simple reason that to do so would render obsolete the record collections of millions of people, as well as of existing phonograph instruments, and we can get the same good results by lateral recording, so there is absolutely no point in our adopting such a system."



Thus it will be seen that the long-players are at last on safe ground and are fully as trustworthy as the standard records. The things that made them so dubious at first—i.e., the difficulty of obtaining the proper $33\frac{1}{3}$ r.p.m. speed, their poor wearing qualities, their inferior reproduction—have now been remedied and one can purchase them with the knowledge that they will give as much satisfaction as the standard discs, even more, indeed, since they need to be changed only half as often. The alterations that have been made in the long-players, noted earlier in this editorial, have not been made carelessly and meaninglessly, in an effort to give the public less music for the money, but they have been effected simply in the interest of

better reproduction. A hearing of the long-playing versions of *Don Quixote*, *Gurre-Lieder* and *Skyscrapers* will convince the most critical that these changes have been thoroughly worth while. Finally, the assurance that nobody's record collection need be scrapped in a few years because of the possible introduction of an entirely new and different kind of record and reproducing machine should settle the question as to whether it is advisable to continue adding to one's library of lateral cut records.



As an occasional correspondent points out, sometimes heatedly, sometimes despairingly, *Lieder* are pretty much neglected. It is therefore rather a matter of astonishment to read of a singer with no less than ninety-four published *Lieder* recordings to her credit, a total which, we read further, "compares very favorably with the total score of the most brilliant and popular prima donnas."

This artist is Elena Gerhardt, who is made the subject of a full-length article by Desmond Shawe-Taylor in the October *Gramophone*. He calls attention to the concentration of her whole artistic career within the field of the classic German Lied, and he accords to her a uniqueness among song-interpreters of the sort that Hugo Wolf has among song-composers.

Mme. Gerhardt began recording for H. M. V. in 1907, when she was twenty-four, and there shortly ensued a notable group of songs with Artur Nikisch at the piano, which Mr. Shawe-Taylor feels are of sufficient artistic importance to warrant their inclusion in H. M. V.'s historical Catalogue No. 2. The finest flowering of her genius, however, has been achieved since the advent of electrical recording, and it has reached its culmination in the superb Wolf Society Album No. 1. Only five of her general records have been repressed by Victor, but these include eight songs from *Die Winterreise*, and two Brahms songs. Most of her records were released before *Disques* was started, but notes are appearing in our Recorded Programs pages covering several of her interpretations, and the Wolf album, despite its general inaccessibility, was given special attention in the May, 1932, issue.

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SUBSCRIPTIONS, INDEX AND BOUND VOLUMES

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CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, CH-Christschall, D-Decca, EB-Edison-Bell, FO-Fonotopia, G-National Gramophonic Society, HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.

Musical Monogamy

Its Causes and a Cure

By LAURENCE POWELL

The other evening at a "musicale" somebody had just finished playing on the piano some pieces by a modern American composer, who happened to be known personally to quite a few present. The party showed pretty general interest in the music, but a smug professor of biology, a *Messiah-Fifth Symphony-Elijah* music lover, who delights in impressing his acquaintances with his knowledge of music, said, "Now play us something by a standard composer." What he really meant was, "Play something I know, so that when you're through I can indulge in a dissertation, an exhibition of my well known musical erudition: that stuff you've been playing doesn't give a fellow a chance; in fact, it makes me feel awkward—a horrible let-down."

The truth of the matter is that his nose was out of joint because, being in his *Messiah-Fifth Symphony-Elijah* rut, he could make neither top nor tail of the very excellent modern American music, and being mystified by it, his conceit would naturally make him an enemy of it. In general, those folk in a given community who are known as "music lovers" are probably the biggest enemies of the modern American composer, simply because their music-loving is so monogamous. They only love that particular kind of music which they married when under the ægis of some musical appreciation lecturer or when they were members of some small town choral club: if only they would exercise a little free love in the matter of music, the American composer might get his music published and frequently performed. Music lovers is precisely what these people are not, because when they ask for music by "standard composers" they are showing that they are "standard-composer lovers": they are limited to "standard compositions" and know nothing of music in its wider connotation as the science and art of sound. Having no inherent power of judgment in musical matters they are guided by trade marks, and unless a symphony program flouts a good number of these trade marks, they remain at home stewing in their own limitations. The fellow with musical sense but without a musical education stands a far better chance of enjoying any kind of music with which he is confronted: he needs no trade mark, and in fact he does not even know the trade marks.

The blame for narrowing matters down to "standard composers" is in part to be charged to the account of those very unmusical people, those musical failures who lecture on Musical Appreciation because they can do nothing else in a musical way. Everything has to be labeled like the cans in a grocer's store. You can be sure of standard stuff when you read the names HANDEL, BEETHOVEN or MENDELSSOHN: it's sure to be good. With the community's leading "music lover," a woman as a rule, who rears on her hind legs during Music Week and turns loose more bad music in that one week than is heard throughout all the rest of the year put together; the woman who pesters the life out of everybody to subscribe to fifth-rate concert series, or who organizes preposterous pageants, and even gives talks upon the divine art of music to all the women's clubs for miles around—with this woman, the "standard composer" is any composer who figures in popular "Lives of the

Great Composers," or "Love Letters of the Great Composers" or "Masters of the Past" and so forth. These composers are all the German masters from Handel to Wagner, excluding that old dry-bones Bach, and including the "immortal poet of the piano," Chopin, and a goodly bunch of Italian opera manufacturers. Admittedly, of course, many of these gentlemen are the world's greatest composers: I must not be mistaken as disparaging them, but I want to make it clear that they are as much of a nuisance as they are a glory, and it is precisely because they are such jewels in the diadem of human achievement that they are a nuisance. Being sanctified and even deified to such a terribly permanent immortality, being placed upon such fearfully high pedestals by the "music lover," it makes it all the more difficult for the measly human worm of an American composer, who has to crawl in the dust and kiss the feet of the "music lover" in an effort to divert attention for a moment from the immortals to himself.

II

The pitiful thing is that, in the case of the small town music teacher, these immortal masters are all worshipped for their worst works, these being the only ones that percolate through. Main Street knows its masters through tomes labeled "Music the Whole Universe Plays," Beethoven being idolized for a piffling menuet or for his *Adieu to the Piano*, Mendelssohn for his *Venetian Gondola Song* and Schumann for his *Merry Peasant*, and even Bach may be included in the worship for his *My Heart Ever Faithful*. Were some string quartet to blow into the town and give the natives a dose of Beethoven's last quarters, the "music lover" would have to make quite an effort to put a good face on admitting those works into the "standard repertory." Wagner is admitted with ecstasy because of *Star of Eve* and the *Lohengrin* Splicing March, but if *Tristan* were let loose in the town the only thing that would save the face of the "music lover" would be its trade mark, WAGNER. The "music lover" had to cling to her trade marks pretty tightly last winter, because many baffling and hitherto unheard works of the masters were actually turned loose in the town through the medium of the radio. Let the radio play Strawinski or Schönberg and the "music lover" is at once outside his or her musical experience; she has no trade mark to back her up and so goes 'round the town damning not only Strawinski and Schönberg, but also the organization and conductor presenting the works, and if the N. B. C. should broadcast a program of modern American works, it is just another sign of the depravity of modern civilization.

I once heard a pious body say anent a modern composer: "Well, if that's the sort of music he writes, he's certainly on the way to hell." Last winter was a nightmare for the "music lover"; it was just as if she walked into the Main Street Grocery and found on the shelves "Baggahwallah" peaches, "Proozy" noodles and "Bol-sheviste" shortening, instead of Delmonte, American Beauty and Snowdrift, respectively. But, strange to relate, a spirit of adventure or perhaps an innate curiosity would probably prompt her to try the new brands of groceries whereas new names in music repel her. It is easily explainable by the fact that she has never thought to attend lectures in "Grocery Appreciation," so her mind is still open; she has no inhibition where groceries are concerned.

III

But it was a university professor who demanded "music by a standard composer" at the musical evening and not a small town music teacher. They are both "music lovers," but of a slightly different calibre. The professor's standard works will be the Fifth Symphony, the *Unfinished*, Tschaikowsky's *Pathétique*, *Aïda*, *Tannhäuser*, the *Messiah* and *Elijah*, and he will be responsible for the staleness of most symphony concerts: he is responsible for the endless repetitions of "war horse" works. The small town teacher's standard works will be Beethoven's *Pathétique* Sonata and his *Athens* March, Mozart's *Turkish* March, one of Schubert's Impromptus, Chopin's A Flat Ballade and Liszt's Sixth Hungarian Rhapsody or perhaps the Second, and she will be responsible for the stagnation of America's publishing houses; she prevents any enterprise. However, they join hands in their ideas about modern music: their standard modern [*sic*] composers are Massenet, Grieg, Sinding, Chaminade, Moskowski, Scharwenka and Drdla, as you can testify by picking up any collection of "The World's Best Modern Music."

I am not intending to indicate for one moment that all this music should be relegated to oblivion; far from it because it all has its place in a general musical background just as Scott, Dickens, Thackeray, Emerson and Hawthorne have their place in a literary background. But these "standard authors" do not seem to impede the careers of Dreiser, Sinclair Lewis and Willa Cather: and there is a premium on the works of ultra modern authors like James Joyce. What a pity it is that the modern American composer cannot resort to sex to put himself over! It must be remembered, too, that the daily press devotes whole sections to book reviews where it devotes but one column to music, and then it is meagre personal reaction to performance rather than to composers and their new works: how the work is performed comes first with most critics and not how it is composed. Then in these United States we do not have "artists" traveling around reading nothing but excerpts from Dickens and Thackeray, while we most certainly do have hundreds of musicians who play nothing but "standard music." These musicians hail from Europe mostly, and are intent upon supplying a demand, especially since supplying this demand, namely "standard music," will make them "standard artists" with about twice as much kudos about them as the "standard composers" whose music they present. They overtop the composers in kudos because the "music lover" pays far more attention to the performer than ever he or she does to the composer, especially if the performer's name is not Anglo-Saxon, but rather Bowisarmoff or Punchakeysky. This idolizing of the "standard artist" must share the blame for musical stagnation with the music appreciation lecturer: both the artist and the lecturer assisted at the birth of "standard music." If Mr. Pedalstampowitsch plays Rachmaninoff's Prelude in C Sharp Minor and if Mr. Scrapagutsky plays Dvorák's *Humoreske* five hundred times per annum then surely these must be "standard works" by "standard composers," because are not Pedalstampowitsch and Scrapagutsky world famous, and are they not foreign and therefore don't they know what's what in music? Yes, perhaps so, but these foreign gentlemen do not play so much standard music in Europe, because there standard music is played in the cafes and parks by trios and bands. As long as the demand for "standard music" is insistent musical life in America will remain stationary, especially as this college or that is highly

commended as having done a marvelous thing when it has given a performance of *Messiah* or given a dramatized version of *Elijah*. The very fact that so much fuss is made of such routine affairs proves our stagnation and the very fact that Public School Music Supervisors think they are doing such a marvelous thing for the country proves their limitations. Now if they were all like the musical authorities at the University of Michigan, where Strawinski's *Symphony of Psalms* was recently given, they might be justified in doing a little crowing.

IV

Something has got to be done about it and in order to counteract the ingrowing toe-nail caused by standard music lovers, and apart from what is being done by the valor of the phonograph companies which seem fearless in issuing discs of modern music, and apart from what little is being done by the radio, I have a suggestion to make. We must resort to bootlegging. This would be a little different from the usual current American bootlegging and would perhaps be better designated as smuggling. It would work something like this: an organization such as the League of Composers would turn itself into a concert bureau and would engage the services of several saleable artists and form Community Concert Clubs in hundreds of towns and universities throughout the country. Programs would be announced well beforehand and would be full of nothing but "standard music" ancient and modern, and then, according to contract, when an unfamiliar sonata of Beethoven was due to be played, Pedalstampowitsch would rip into Szymanowsky's Third Sonata, and when an unfamiliar work of Chopin was scheduled, he would bring the house down with Skyrabin's Tenth Sonata, and instead of Schumann's *Humoreske* play Schönberg's Opus 11, and when the time came for Rachmaninoff's Standard Prelude he would let us hear some Copland, Morris, Harris, Cowell or some other American composer. The "music lover" would no doubt scratch his or her head a bit, but upon being reassured by the trade marks BEETHOVEN or CHOPIN on the program would put a good face on things and tell her non-musical friends how splendid the Beethoven was and what a fine thing that was of Chopin.

And since the words of an opera are entirely incomprehensible to 90% of an audience and inaudible to the remaining 10% who might understand the foreign language, it might be a good idea for the New York Metropolitan Opera Company to bill one of Donizetti's now forgotten operas, and then *sub rosa* to substitute any modern opera which the musicians, as opposed to the music lovers, wanted to wear. Strawinski's *Œdipus Rex* or Delius' *Mass of Life* might well surreptitiously replace an unfamiliar oratorio by Handel and so forth. The phonograph companies might trade on Trade Marks and issue the most daring works under labels such as "Symphony No. 12 in F Sharp Minor, Beethoven" or they might conveniently pretend to the discovery of some posthumous chamber music by Brahms or a *Symphonie Africaine* by Berlioz and hide under them: the average music lover would know no better. I propose that the League of Composers start a subscription for these camouflaged records, just as others have done in the interests of Hugo Wolf songs and Beethoven sonatas.

Of course, sooner or later this bootlegging hoax would have to be explained, but I am inclined to think that the dénouement would take care of itself. The professor, at least, would gradually begin to realize that there has been a change somewhere,

and would slowly admit an improvement now that the *Messiah* and the Fifth Symphony had given place to the lesser known "standard works." He would begin to be proud of his wider knowledge and would eventually come to a point where the news might gently be broken to him in a circular from the League of Composers. But the circular would have to be couched in commendatory terms, something like the following:

Dear Sir:

The Composers League Community Concert Club has been a most unexpected success thanks to the amazing powers of musical appreciation evinced by you and the thousands of subscribers. You have been doing rather wonderful things with your musical appreciation, because you have been enthusiastically appreciating the most difficult and most ultra-modern works, compositions which only musicians can understand. You have not been listening to unfamiliar works by Beethoven, Chopin and Schumann at all, but you have been enjoying Strawinski and Schönberg and (don't get wild) you have been most enthusiastic over modern American composers. So you see, dear subscriber, a trade mark in music no longer means anything to you: we have done away with the necessity for it. You may still be a "music lover," mentally and psychologically thriving on your "standard composers," but in reality you are now a musician, or will be one just as soon as you feel an urge to flee ten miles from any concert bill which advertises the Fifth Symphony of Beethoven.

[Continued from page 417]

A new plan for merchandising phonograph records has been evolved by the Columbia Phonograph Company, but the feature of it that will be of most interest to the record-buying public is the price reduction in masterwork records. Hereafter, according to an announcement from Columbia, the price of records in the 67000D and 68000D series, as well as those in the 50000D series, will be reduced to \$1. These records were formerly \$1.50 and \$2 each. However, records which have the letter G in front of the number—i.e., G67744D and G50170D—will retain the prices at which they were originally issued. In the future a nominal charge will be made for albums. The records will be pressed on a new material called Royal Blue, and as the name indicates, the color of the records is blue. The one Royal Blue sample record we have had the opportunity of hearing had excellent reproducing qualities, as well as an extraordinarily quiet surface. The Columbia catalogue is full of good things affected by the new price classifications, and thus a vast quantity of excellent recorded music will be placed within the range of many people who formerly were unable to afford it.



The Organ: Has It Place in the Modern Musical Sun?*

By HOWARD D. McKINNEY

IV

The lack of opportunities whereby a lover of organ music may indulge his taste is apparent enough when we analyze the situation which exists in some of our large music centers, cities which give abundant opportunities for hearing all other types of the world's great music. At a recent convention of organists held in a great eastern city noted for the perfection of its orchestra, during which convention the organ facilities of the whole metropolitan district were offered the visitors, there were found to be only two instruments which completely satisfied in their tonal and acoustical appointments. One of these was built in Germany in 1860, and had its own hall to speak into, and the other, located in the large cathedral church of the city, was built in 1875 in this country, but after continental models. An investigation of other large music centers would undoubtedly reveal even more striking paucity of resources, for there are not many cities that can boast of organs of the type just mentioned. It is little wonder that programs of music for the organ have not been more generally popular; even the finest music in its limited repertoire, if heard on improperly designed instruments or in surroundings that are not conducive to good tonal results, completely fails in effect. If that is organ music, says the intelligent lover of music, let's have plenty more—of orchestral and piano music!

Fortunately architects, organ builders and players are all seeing the light, and in recent years we have had some interiors that are almost ideal for sound; and there is a gradual but certain swing away from the rather theatrical ideals of tonal appointments that have prevailed in recent years back to those of the classic period. Young players are coming to the fore, equipped with splendid technic and possessing high musical ideals, ready to take advantage of the changes which impend. Perhaps we are on the verge of an American renaissance in organ music.

There are two factors, however, that mitigate against the organ's becoming a popular instrument in the sense that the piano or orchestra is one. The first of these is its essentially unrhythmic character. Organ tone by nature is broad, thick, rather unsuitable for any change in pulse; and there is an added difficulty for the organist who strives to maintain a good rhythmic flow in his playing,—the mechanical obstacles he must overcome in obtaining accent, the chief means by which rhythm is attained. When a pianist wishes to accentuate a particular note, he does so by extra pressure on the key; the violinist obtains the same effect by a stronger pressure on his bow. But no such direct means are available to the organist. He has to resort to subterfuge: for the only way he can produce accent is by suddenly increasing his tone by the addition of extra stops (a very difficult mechanical feat), or by opening the shutters which enclose a group of pipes in a "swell box," thus swelling the tone at the particular place desired, or by breaking the flow of the music so as to give at least a suggestion of pulse. At a recent

* The first part of Mr. McKinney's article appeared in the November issue of *Disques*.

recital by a young organist before a group of his professional confreres, one of the high lights of the entire program was the series of accents produced by the agile player, accents which gave a new aspect to the music played, but which would have been taken entirely for granted in the playing of the same music by the orchestra or piano. The continuously flowing, largely unaccented tone of the organ, lacking as it does definite percussive quality, becomes quite confusing to those who are more familiar with orchestral or chamber music, and leads to such caustic strictures as that recently made by a critic: "The organ may be the greatest of all musical instruments; but there are those who object to its being utilized merely to mutilate good music." This handicap should incite the player to every effort possible for attaining rhythmic interest, but the difficulty lies so deeply in the essential nature of the instrument as to preclude any real solution.

V

The other serious handicap of the organ is its lack of repertoire. Whereas instruments such as the piano, the string quartet and the orchestra have had compositions written for them by such masters as Beethoven, Haydn, Brahms, Chopin, Schubert, Schumann, etc.—and in prodigious amounts—the organ has to fall back upon the works of two first-class writers for its great music: Johann Sebastian Bach and César Franck. And even in the case of these two men, the amount of music available is limited. Practically all the other great masters through a combination of circumstances left the organ severely alone. To be sure, Handel has left us some organ music, but like so much of his other work, it sounds very much outmoded today; Brahms wrote a few lovely things; Mendelssohn and Rheinberger, neither of whom by any stretch of the imagination could be called great, wrote some interesting numbers. The more recent Germans include Max Reger, who left behind a plethora of involved works interesting largely from the viewpoint of construction, and Karg-Elert, who has given us some well written program music. And there are the rather pompous, empty works of the modern French writers, men like Widor, Vierne and Tournemire, who surround a few interesting pages with stretches of unbelievably dreary wastes. This comprises the repertoire of the organist, unless he falls back upon transcriptions of music originally written for other instruments. A serious handicap, of course, and one which probably precludes the organ from becoming a concert instrument in the full sense of the term unless we come into an unexpected period of fecundity on the part of writers of organ music. Most of the great things that have been written for the organ are suggestive of its religious associations, and its place, at least for many years to come, will probably be in the church where it sounds at its best.

A brief consideration of the problems involved in the development of the present day organ may help us in answering the question posed at the head of this article. These problems have been three: (1) the securing of a satisfactory composite tone from a large number of pipes sounding together; (2) obtaining a satisfactory means of controlling the admittance of the air to the pipes by the mechanism of the keys; and (3) perfecting a satisfactory wind supply. All of these problems were present in the organ of the Alexandrian, Ctesibius, which was built about 250 B. C. and had rows of bronze pipes controlled by slides connected to iron keys by ropes. They are still in process of development today, for our tonal ideas,

as has been suggested, are in a state of flux, and the elaborate electrical mechanisms which have been devised for connecting key and valve controlling the admittance of air to the pipe are not satisfactory in every respect. The early organs in the cathedrals had large keys which were connected by means of ropes and shafts to slides or valves under the pipes; these slides or valves had metal springs to pull them shut when the pressure was removed from the key. Such a crude mechanism was in essence that of our modern organs, but was very difficult to manipulate because it had to work against the wind pressure ready to enter the pipes, and the only way the keys could be depressed was by striking them. And so organ players came to be known as organ beaters, a name they have not entirely lived down today. When more than one note at a time was to be played, a second beater was brought into action, and as can be readily imagined, modern harmony was quite impossible on these instruments. The providing of wind for these crude instruments was a formidable task; a Winchester chronicler thus describes the organ—an instrument of some four hundred pipes—in his cathedral: there were "ten each to one of forty slides, for which the wind supply came from twenty-six bellows in two rows at which seventy strong men did labor with their arms and covered with the effects of their efforts, yet did each incite his fellows to drive up the wind with all their might." Playing, blowing and listening to the organ must have been equally strenuous in those days!

In these medieval instruments there was no way to prevent all the pipes grouped on the slide controlled by a single key from sounding when that key was depressed; one had to have all or nothing. But in the sixteenth century a Dutch builder invented the "stop," a mechanism which controls the air supply to each set of pipes. If the player pulls out the little lever placed at the side or above the keyboard, the particular set of pipes governed by that lever will sound; if the lever is pushed in the air supply to that set of pipes is shut off and they remain silent. The same mechanism called by the same name is in use today.

VI

There came to be various divisions in the big cathedral organs, developed according to the demands made upon them; each of these divisions was played by means of its own keyboard. Hence we have the two, three, four or five keyboards or "manuals" in the present-day instrument. We still call the one manual the *great*, meaning that the loud stops representing the old medieval organ are largely grouped on this manual. The *swell* division derives its name from the device already mentioned, invented in the early eighteenth century, by means of which the pipes are placed in a box fitted with shutters which can be opened or closed by a pedal, thus giving the organist a means for swelling or diminishing the tone. The *choir* organ is suggestive of the days when this group of pipes was placed at the back of the player (the Germans still call this division the *rück-positive*) and used to accompany the choir; it consists of the softer stops and provides a pleasant contrast to the tone of the other manuals. The stops which are used *a solo*, that is by having some particular quality of tone standing out from a softer accompaniment, are grouped on a fourth manual called the *solo* organ. The *pedal* was probably first developed in the fifteenth century, and provides a sustained bass to the whole ensemble; this device was later supplemented by the development of an

independent pedal organ with pipes of its own, most of them of large size and providing the deep bass which we always associate with organ tone.

The mechanism of this complex instrument for centuries consisted of delicately adjusted levers between the keys and the pipe valves, once the crude early slides and ropes were done away with. Later, because it required too much physical strength from the player's fingers to actuate this mechanism, engineers devised means of doing the actual work of pulling down the pipe valves by small pneumatic bellows. And at the present time the whole mechanism is controlled electrically, so that the organist's touch upon the keys actually completes an electric circuit which in turn actuates a small pneumatic motor regulating the wind supply to the pipe. All this has been so perfected that the response is practically instantaneous once the key is depressed. The problem of wind supply which once was such a troublesome one has likewise been satisfactorily solved: the modern organ is blown by large rotary fans actuated by electric motors, thus giving an absolutely steady and dependable supply of air.

The quality of tone emitted by the pipes depends upon the way they are constructed, their size, proportion of length to diameter, the materials used, etc. This is where art enters the organ industry, for the designing and constructing of the various sets of pipes conditions the tonal result of the whole instrument. Modern builders have until recently, in this country at least, so concentrated their attention upon the mechanical and electrical side of the organ's development that they have been prone to neglect its tonal improvement. In other words, they became so fascinated with the means that they almost forgot the end for which all the mechanism exists: the production of a glorious blend of tone, brilliant without being harsh, thrilling without being overpowering, masterful and compelling, soothing and appealing in turn, the sort of tone which rightfully belongs to the organ and which cannot be obtained from any other instrument. The sort of tone which not only causes the thrills up and down the spine, but which as well leads closer to the Infinite. Rolland describes such an effect upon Jean Christophe when he hears his first organ music. He is in church with his grandfather; suddenly there is a deluge of sound from the organ. He does not understand or know the meaning of it; it is dazzling, bewildering and he can hear nothing clearly. But it is good. It is as though he were suspended in mid-air like a bird; and when the flood of sound rushes from one end of the church to the other, filling the arches, reverberating from wall to wall, he is carried with it, flying and skimming hither and thither with nothing to do but abandon himself to it. This is the real glory of the organ, a glory that is *sui generis*, but obtainable only through the necessary coincidence of instrument, auditorium and player.

And so our question is not so difficult after all. Of course the organ has a definite place in the present day scheme of things if we give it a chance and treat it as it should be treated. If we give it a place where it sounds at its best; if we design it so that its full beauty becomes apparent instead of making it merely a collection of pretty sounding devices; and if we play music on it that is suited to its real character—then, and only then, no matter how perfectly it may be constructed or how elaborate all of its gadgets are, no matter how well it may be played, will it take its proper place with the modern musical public. Then, in spite of its inherent

weaknesses and its limited repertoire, will the organ come into its own and Mr. de Brisay's fond dreams of critics attending organ recitals and music lovers buying organ records be realized.

SOME ORGAN RECORDS

Bach

PASSACAGLIA AND FUGUE IN C MINOR. Four sides. Marcel Dupré. Two 12-inch discs (V-D1765 and V-D1766). \$2 each.

TOCCATA IN F. Two sides. Anton van der Horst. One 12-inch disc (C-DX36). \$2.

PRELUDE AND FUGUE IN A MINOR. Two sides. E. Bullock. One 12-inch disc (V-C1876). \$1.75.

TOCCATA AND FUGUE IN C. Two sides. G. D. Cunningham. One 12-inch disc (V-C2148). \$1.75.

PRELUDE IN E MINOR. One side and FUGUE IN E MINOR. One side. Louis Vierne. One 12-inch disc (C-G7174M). \$1.50.

PRELUDE IN E MINOR (*Book 3, No. 10*). One side and CHORAL: *Réveille-toi nous crie la voix*. One side. E. Commette. One 12-inch disc (C-D11079). \$2.

CHORAL: *Par la faute d'Adam, la corruption a envahi le monde*. One side and CHORAL: *Ardemment j'aspire à une fin heureuse*. One side. Louise Vierne. One 12-inch disc (O-171.073). \$2.

PRELUDE IN E FLAT MINOR. One side and ORGAN CONCERTO IN D MINOR: *Allegro*. (Vivaldi-Bach) One side. Alfred Sittard. One 12-inch disc (B-90108). \$1.50.

FUGUE IN A MINOR. (Bach-arr. Best) One side and TUBA TUNE. (Cocker) One side. Stanley Marchant. One 12-inch disc (V-C1971). \$1.75.

FANTASIA IN G MINOR. Two sides. Louis Vierne. One 12-inch disc (C-G7173M). \$1.50.

PRELUDE IN E FLAT. Two sides. Guy Weitz. One 12-inch disc (V-C2050). \$1.75.

CHORAL PRELUDE: *All Glory, Laud and Honor*. One side and CHORAL PRELUDE: *Sleepers Awake, a Voice Is Calling*. (Reger) One side. E. Bullock. One 12-inch disc (V-11159). \$1.50.

PRELUDE IN G MAJOR. One side and FUGUE IN G MAJOR. One side. Marcel Dupré. One 12-inch disc (V-7271). \$2.

PRELUDE AND FUGUE IN E MINOR. Two sides. Albert Schweitzer. One 12-inch disc (V-9741). \$1.50.

TOCCATA AND FUGUE IN D MINOR. Two sides. Alfred Sittard. One 12-inch disc (B-90146). \$1.50.

TOCCATA IN D MINOR (*Dorian Mode*). One side and CHORAL PRELUDE: *In Thee Is Joy*. One side. Marcel Dupré. One 12-inch disc (V-7421). \$2.

FUGUE IN G MINOR. Two sides. Edouard Commette. One 10-inch disc (C-2384D). 75c.

FANTASIA IN C MINOR. One side and FUGUE IN C MINOR. One side. Marcel Dupré. One 12-inch disc (V-9284). \$1.50.

FANTASIA IN G MINOR. Two sides. Edouard Commette. One 12-inch disc (C-9552). \$2.

PRELUDE AND FUGUE IN B MINOR. Three sides and O COME SAVIOUR OF THE WORLD. One side. E. C. Bairstow. Two 12-inch discs (V-C1534 and V-C1535). \$1.75 each.

PRELUDE AND FUGUE IN C MINOR. Two sides. Marcel Dupré. One 12-inch disc (V-D2003). \$2.

SONATA IN E FLAT: *First Movement*. One side and PRELUDE IN D MAJOR. W. G. Alcock. One 12-inch disc (V-C1452). \$1.75.

FANTASIA AND FUGUE IN G MINOR. Two sides. G. D. Cunningham. One 12-inch disc (V-C1812). \$1.75.

FUGUE À LA GIGUE. One side and TOCCATA. (Widor) One side. Reginald Goss-Custard. One 10-inch disc (V-4086). \$1.

FUGUE IN D MAJOR. Two sides. W. G. Alcock. One 10-inch disc (V-21629). 75c.

CHORALES: *Sleepers Awake; Christ Came To Jordan*. Two sides. Marcel Dupré. One 10-inch disc (V-E471). \$1.50.

CHORALE PRELUDES: *My Heart Is Longing; When In Deepest Need*. A. Schweitzer. One 12-inch disc (V-C1543). \$1.75.

ARIA from *Orchestral Suite in D*. One side and SONATA No 1: *Finale*. One side. Marcel Dupré. One 12-inch disc (V-D1588). \$2.

DEAREST JESUS, WE ARE HERE. One side and FANFARE (Lemmens). W. G. Alcock. One 10-inch disc (V-B2927). \$1.25.

TOCCATA AND FUGUE IN D MINOR (*Grand*). Two sides. G. D. Cunningham. One 12-inch disc (V-C1291). \$1.75.

TOCCATA IN C. One side and FANTASIA (*in G Minor*). One side. W. G. Weber. One 12-inch disc (C-9133). \$2.

LITTLE PRELUDE IN G MINOR. One side and LITTLE FUGUE IN G MINOR. One side. Reginald Goss-Custard. One 10-inch disc (V-E424). \$1.50.

PRELUDE IN E FLAT MINOR. One side and PRELUDE IN B FLAT MINOR. H. Wood. One 10-inch disc (PD-23303). \$1.25.

Bossi

CONCERTO FOR ORGAN AND ORCHESTRA: *2nd and 3rd Movements*, Op. 100. Four sides. Kurt Grosse and orchestra conducted by Manfred Gurlitt. Two 12-inch discs (PD-95326 and PD-95327). \$1.50 each.

Buxtehude

PRELUDE AND FUGUE IN G MINOR. Two sides. Alfred Sittard. One 12-inch disc (B-90177). \$1.50.

Clérambault

CAPRICE SUR LES GRANDES JEUX. One side and DIALOGUE. One side. Edouard Commette. One 10-inch disc (C-D19289). \$1.

Franck

CHORALE No. 1. Four sides. Guy Weitz. Two 12-inch discs (V-36041 and V-36042). \$1.25 each.

PRELUDE, FUGUE AND VARIATION. Two sides. Marcel Dupré. One 12-inch disc (V-D1843). \$2.

CHORALE No. 3 IN A MINOR. Three sides and SYMPHONY No. 4: *Andante Cantabile*. (Widor) One side. Guy Weitz. Two 12-inch discs (V-35948 and V-35949). \$1.25 each.

PIÈCE HEROIQUE. Two sides. Marcel Dupré. One 12-inch disc (V-9121). \$1.50.

Handel

ORGAN CONCERTO *in B Flat*. Three sides and WATER MUSIC SUITE: *Movement in D*. One side. E. Bullock and string orchestra. Two 10-inch discs (V-4219 and V-4220). \$1 each.

CONCERTO No. 3: *Adagio*. Two sides. Edouard Commette. One 10-inch disc (C-2326D). 75c.

OTHO: *Overture, Gavotte and Finale*. Two sides. Henry Ley. One 10-inch disc (V-B3310). \$1.25.

ORGAN CONCERTO IN B FLAT MAJOR: *First Movement*. Two sides. Paul Hebestreit. One 10-inch disc (PD-22721). \$1.25.

ORGAN CONCERTO IN F MAJOR: *Second Movement*. Two sides. Paul Hebestreit. One 10-inch disc (PD-22592). \$1.25.

CONCERTO No. 13 for *Organ and Orchestra* ("Cuckoo and Nightingale"). One side and CONCERTO No. 7 for *Organ and Orchestra: Bourrée*. One side. Herbert Dawson and London Symphony Orchestra conducted by Albert Coates. One 10-inch disc (V-DA1261). \$1.50.

SCIPIO: *March*. Two sides. C. C. Palmer. One 10-inch disc (V-B2542). \$1.25.

AWAKE, THE TRUMPET'S LOFTY SOUND. One side and VOLUNTARY IN C MINOR: *Allegro*. (Gréene) One side. Stanley Marchant. One 10-inch disc (V-B3313). \$1.25.

Karg-Elert

CHORAL IMPROVISATIONS: (a) *In dulci Jubilo*. (b) *O heiliger Geist*. Two sides. Herbert Ellingford. One 12-inch disc (V-C2059). \$1.75.

Liszt

FANTASIA AND FUGUE ON "B. A. C. H." Two sides. Guy Weitz. One 12-inch disc (V-35928). \$1.25.

INTRODUCTION AND FUGUE (from *Fantasia on "Ad Nos Salutorem"*). Two sides. Fernando Germani. One 12-inch disc (V-35960). \$1.25.

AD NOS AD SALUTOREM: *Fugue*. Two sides. Alfred Sittard. One 12-inch disc (B-90041). \$1.50.

Mendelssohn

SONATA No. 4 IN B FLAT: *Adagio and Allegro con brio*. Two sides. Marcel Dupré. One 12-inch disc (V-D 1433). \$2.

SONATA No. 6 IN D MINOR: *Fugue and Finale*. Harry Goss-Custard. One 12-inch disc (V-C1823). \$1.75.

Mozart

FANTASIA. Two sides. Harold Darke. One 12-inch disc (V-35947). \$1.25.

SONATA IN C MAJOR for *Organ and String Orchestra: Second Movement*. Two sides. Gerhard Bunk and Dortmund Municipal Conservatory Orchestra. One 12-inch disc (PD-95290). \$1.50.

Reger

BENEDICTUS, Op. 59, No. 9. One side and CANZONE FROM 1ST ORGAN SUITE. (Renner) Paul Hebestreit. One 12-inch disc (PD-27063). \$1.50.

GLORIA IN EXCELSIS DEO, Op. 59, No. 8. One side and RICERCARE AUS MISCELLANEN, Op. 174. (Rheinberger) One side. Paul Hebestreit. One 12-inch disc (PD-27127). \$1.50.

TOCCATA IN D MINOR, Op. 59, No. 5. One side and WHEN GREAT MISERY WAS OUR BURDEN. (Sittard) One side. Alfred Sittard. One 12-inch disc (B-90058). \$1.50.

Rheinberger

SONATA No. 8: *Scherzo*, Op. 132. One side and BERCEUSE. (Vierne) C. C. Palmer. One 10-inch disc (V-B3316). \$1.25.

VISION, Op. 156. One side and TEMA VARIATO from *Meditationes*, Op. 167. Paul Hebestreit. One 12-inch disc (PD-27128). \$1.50.

Vierne

IMPROVISATION: *Marche Episcopale*. One side and IMPROVISATION: *Meditation*. One side. Louis Vierne. One 12-inch disc (O-171.074). \$2.

BERCEUSE. One side and SONATA No. 8: *Scherzo*. (Rheinberger) One side. C. C. Palmer. One 10-inch disc (V-B3316). \$1.25.

SYMPHONY No. 1: *Finale*. Two sides. Fernando Germani. One 10-inch disc (V-22287). 75c.

Widor

SYMPHONY No. 2: *Finale*. One side and SYMPHONY No. 4: *Toccata*. One side. Edouard Commette. One 12-inch disc (C-50285D). \$1.25.

SYMPHONY No. 5: *Toccata*. Two sides. Edouard Commette. One 10-inch disc (C-2153D). 75c.

SYMPHONY No. 5: *Variations*. Two sides. Marcel Dupré. One 12-inch disc (V-D1898). \$2.

Miscellaneous

TOCCATA IN C MINOR. (Boellmann) One side and (a) GAGLIARDA (Schmid). (b) FUGUE IN G. (van den Gheyn). One side. Alfred Sittard. One 12-inch disc (B-90033). \$1.50.

CRADLE SONG. (Dupré) One side and LE COUCOU. (Daquin-arr. Dupré) One side. Marcel Dupré. One 12-inch disc (V-D1722). \$2.

CHORAL VORSPIELE ZU: (a) *Vom Himmel hoch da komm' ich her*; (b) *Allein Gott in der Höh' sei Ehr*. (Johann Pachelbel) One side and FUGUE IN F MAJOR (Buxtehude) Karl Matthaei. One 12-inch disc (V-FM23). \$1.75.

TOCCATA IN A FLAT. (*de La Tombelle*) Two sides. Edouard Commette. One 10-inch disc (C-2260D). 75c.



Recorded Programs

[Such a vast quantity of good music is now available for the phonograph that quite frequently records of more than ordinary merit are overlooked. It will be the purpose of this page to call attention to such records. Readers are invited to send in their suggestions. Records which appeared prior to the appearance of *Disques* and hence have never been reviewed in these pages will be given preference. All types and makes will be considered, and an effort will be made to avoid the hackneyed and excessively familiar.]

BRAHMS

"Auf dem Kirchhofe"; "Vergebliches Ständchen"; "Das Mädchen spricht"

Elena Gerhardt (Mezzo-Soprano) with piano accompaniments by Harold Craxton.

[One 12-inch disc (V-D2007). \$2]

Here again, as in the case of a previously noted Gerhardt Brahms disc, we have a larger song coupled with two lesser ones. Reflections as one stands among the grave markers on a stormy day are depicted in *Auf dem Kirchhofe*, to a spattering-rain accompaniment. The words of *Vergebliches Ständchen* are from a Lower Rhine folk-song: it is a dialogue between a boy who tries to get his sweetheart to let him in, and the girl who mocks him and tells him to get home and to bed. The third song is an exquisite glimpse into a maiden's heart. The interpretations are as fine as one expects from this artist, and the accompaniments and recording are on a similar level.

R. W. S.

DVORAK

Trio in E Minor ("Dumky")

Pozniak Trio (Pozniak-Freund-Bernstein).

[Three 12-inch discs (V-EH647 to V-EH649). \$1.75 each]

This charming music, which no one will pretend is great music, was recorded for the first time a little over a year ago and was noticed in the November, 1931, issue of *Disques*. It did not seem to stir up much interest among the record-buying public, and this in spite of the fact that it frequently appeared on suggestion lists of works to be recorded. The Trio, written in cyclic form, brings together a series of Czech dances, alternately fiery and languishing. It is exhilarating, colorful music, abounding in vitality and pointed rhythms. Though there are five movements, none of them is very long, and the Trio is comparatively short. The Pozniak Trio, otherwise unknown to this reviewer, gives a lively performance, and the recording is admirable. Those who do not take kindly to chamber music might profitably investigate this set.

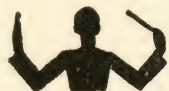
PROKOFIEV

Classical Symphony

Boston Symphony Orchestra conducted by Serge Koussevitzky.

[Two 12-inch discs (V-7196 and V-7197). \$2 each]

Writing in the June, 1931, issue of *Disques*, Nicolas Slonimsky said of this work: "The regrettable piece of misinformation concerning the idea behind the composition of the Classical Symphony, namely, that Prokofiev had intended to write it as Mozart would, were he living now, is spurious, and besides makes Prokofiev appear a practical joker. Certainly this symphony was not at all a pastiche à la Mozart, but a very typical work written according to certain extensive formula, which did not confine the composer in any way to playing the sedulous ape to Mozart." It is a sparkling work, full of piquant effects, and the performance under the direction of Mr. Koussevitzky, to whom the score is dedicated, is capitably done. So is the recording. The Scherzo and March from the *Love for Three Oranges* by the same composer occupy the odd side of the set.



ORCHESTRA

WAGNER

V-7621

to

V-7624

TRISTAN UND ISOLDE: *Symphonic Synthesis (Vorspiel, Liebesnacht, Liebestod)*. Eight sides. Philadelphia Orchestra conducted by Leopold Stokowski.

Four 12-inch discs in album. Victor Set M-154. \$8.

V-L11636

and

V-L11637

TRISTAN UND ISOLDE: *Symphonic Synthesis (Vorspiel, Liebesnacht, Liebestod)*. Four sides. Long-playing version.

Two 12-inch long-playing discs. \$3 each.

Most of the great masterpieces of music whose greatness has not prevented them from enjoying widespread popularity among the general public have by now been put on records, and in most cases in several well played and recorded versions. Such records, in fact, constitute the backbone of the catalogues, for they are the best-sellers. The general public, when told that what it likes is a masterpiece, buys generously. It is flattering to be assured that one can appreciate and enjoy something that eminent critics rank among the wonders of creative achievement. The music from *Tristan und Isolde* is surely not difficult to enjoy, but it somehow seems to have escaped the attention lavished so plentifully upon works like the *Eroica*, the Fifth Symphony, the *Unfinished* and the *Pathétique*, all of which have been electrically recorded at least three times and some of them even more than that. But apart from the Victor album of Act 3 and the two Columbia Bayreuth Festival albums setting forth a large portion of the whole music drama, the single orchestral records of excerpts from the work are neither numerous nor of exceptionally high quality. There is the fine Brunswick-Polydor recording of the Prelude and Liebestod by Furtwängler and the Berlin Philharmonic; there are Richard Strauss' and Karl Muck's recordings of the Prelude, said to be excellent by those who are familiar with them; and there are the two Odeon records of the love music from Act 2 played by Max von Schillings and an anonymous orchestra. But that is about all; the remaining orchestral records are at best only routine recordings. Considering the great popularity of orchestral records, the unceasing flow of duplications to which we are now becoming accustomed, and the fact that *Tristan* is full of passages that would make first-rate orchestral recordings—taking into consideration all these things, it is more than passing strange that an album such as this didn't appear a long while ago. There are many who prefer Wagner's music in the concert room, with the singers absent, and these people have had to content themselves with the overtures and preludes and a small number of familiar excerpts such as the Rhine Journey and Funeral Music from *Götterdämmerung*, the Transformation Scene from *Parsifal*, and the Forest Murmurs from *Siegfried*.

So Victor, in its Masterworks Album Set No. 154, seems to have hit upon an item of considerably more than ordinary musical and popular interest. The records—purely orchestral, of course—set forth what is termed "A Symphonic Synthesis" from the music drama. In this arrangement, the work of Mr. Stokowski, the music is played without pause (though this can't be accomplished on the phonograph). Beginning with the Prelude, it continues with an arrangement of music taken mainly

from the love duet of Act 2, and concludes with the familiar Liebestod. But the arrangement of the love music given here differs widely from that usually given; in addition to the love duet, passages dealing with the meeting of the lovers in Act 1 and some of the passages expressive of Tristan's longing and vision in Act 3 are worked in. The Prelude, occupying the first two record sides and running over into a small portion of the third, leads into that impressive passage in Act 1 where Tristan appears before Isolde. The subdued off-stage horns that appear in the Prelude to Act 2 are then heard, and this leads into the love duet. Strains from Act 3, depicting Tristan's longing and vision, follow, and the arrangement is concluded with the Liebestod.



In all this, of course, the arranger's hand is clearly apparent, but he has done his work so skilfully and effectively that it is hardly likely that anyone will object to the procedure. No unwarranted liberties are taken nor does the music lose any of its force or meaning in its new guise. Indeed, in this arrangement, giving in condensed form some of the most poignant passages from the opera, the whole music drama is beautifully and effectively summed up, and the sub-title, "A Symphonic Synthesis," is aptly chosen. Mr. Stokowski is already famous for his Bach arrangements; many more Wagnerian albums as competently produced as this one, and he will be equally noted for his arrangements of Wagner. The *Ring* immediately suggests itself as an excellent subject for similar treatment, and the chances are that an album or so of music from it would find a large and responsive public.

What one notes almost instantly about these records is the really magnificent recording. Reproduction has improved noticeably in the past few months, but nothing we have heard surpasses the superb clarity, the brilliance, the wide volume range, and the splendid balance achieved in these discs. In even the best of records there are still barriers between the music and the listener; the feeling of listening through closed doors is seldom wholly absent. Here it is almost completely eliminated, and one never has to make allowances for this or that instrument whose part is obscured or pretty well lost in the recording. The various instruments come out clearly and solidly, with an authenticity that has seldom been equalled on commercial phonograph discs. Some of the fullness and roundness in previous Philadelphia Orchestra records is missing, but the greater clarity and fidelity, the wealth of detail, and the superior balance are more than adequate recompense.

Mr. Stokowski's sensitive interpretation and its beautiful realization by his noted orchestra will rejoice the admirers of the Philadelphia organization and its conductor. All the glow and heat and passion of this incomparable music have been caught in the performance and transferred with convincing realism to the records. The long-playing version, on half as many records, is no less successful than the standard and has the further advantage of being somewhat cheaper.

WAGNER
V-11215
and
V-11216

MOTIVES FROM THE "RING OF THE NIBELUNGS."
Four sides. London Symphony Orchestra conducted by Lawrence Collingwood. Two 12-inch discs. \$1.50 each.

This set was reviewed from the imported H. M. V. pressings in the issue for



last April. Assembled on the four sides of two 12-inch records are ninety important motives from the *Ring*. The plan is simple and effective. A leaflet, listing the names and numbers of the various motives, together with the musical quotations, accompanies the records. Before each motive is played, an announcer calls out the proper number. One then has only to consult the list—and listen. The London Symphony, under Lawrence Collingwood, plays the motives, so that one hears them, not in the bald and by no means adequate piano version, but in the full glory of Wagner's orchestration, making recognition much easier when one comes to the music dramas themselves.

**TSCHAI-
KOWSKY**

V-DB1702

to

V-DB1705

IMPORTED

SYMPHONY NO. 3 in *D Major*, Op. 29. Eight sides. London Symphony Orchestra conducted by Albert Coates. Four 12-inch discs. \$2 each.

Every now and then the phonograph gives fresh evidence of its usefulness by bringing to light an otherwise forgotten piece of music, and sometimes these discoveries turn out to be well worth while. The phonograph has many functions, but surely none more important than that of enabling us to hear music that cannot be heard elsewhere. This Third Symphony of Tschaikowsky, for example, is seldom played, and probably the majority of concert-goers, who know the composer only through the last three symphonies and a half dozen or so miscellaneous works, have never even heard of its existence. Indeed, so far as the record catalogues and programs of symphony concerts are concerned, Tschaikowsky wrote only three symphonies, numbered, somewhat curiously, from four to six. It is a pity that audiences should clamor so strenuously for the last three symphonies, for popular opinion commonly determines to a large degree what we shall hear, and it is because of that fact that these last three symphonies are so frequently played and thus are spoiled for many of us through inordinate repetition. The fact that they contain Tschaikowsky's finest orchestral writing should not be sufficient reason for shelving some of his other orchestral works. Tschaikowsky's music, whatever its other merits and demerits, is certainly not the kind that one wants to live with constantly. And since it is impossible to escape hearing a certain amount of it, it would help if now and then some of the less well known works were hauled out for public inspection. The Theme and Variations from the Suite No. 3 in G that H. M. V. recorded a couple of years ago turned out to be thoroughly agreeable music, and the Symphony No. 3, now issued by the same company, is equally pleasing.

Dvorák and others have complained that Tschaikowsky's symphonies are really not symphonies at all, but suites. This criticism is not without some truth, and it is especially apposite as regards the Third Symphony. Nevertheless, the fact that it has five movements and does not in all respects measure up to the German standard of symphonic construction is not necessarily a damning indictment. The music possesses many attractive qualities, and some of them are strong enough to outweigh whatever shortcomings in construction there may be.

The Symphony, Grove's says, "is clearly a reaction from exclusive nationalism,

and is tinged throughout by his increasing eclecticism, and particularly by his newly awakened enthusiasm for Schumann. The Fourth, which was almost contemporary with *Eugen Onegin*, is remarkable for its brighter qualities and gleams of unwonted humor." But the qualities Grove's ascribes to the Fourth may be applied to the Third, too. Tchaikowsky writes here with hands less sure and skilful than in his later works, and the structure is not nearly so firm and solid, but his vast orchestral skill and ingenuity in obtaining odd effects and instrumental combinations are here in abundance. All of the five movements are brief, with the exception of the first, which runs to three record-sides, and the last, which occupies two. The music is spirited and gay throughout, and the black melancholy and hopeless despair that color the *Pathétique* are wholly absent. There is instead a youthful vigor about the work that is immediately appealing, and the opening and closing movements are fine, brilliant affairs. The composer himself has made one of the most serious criticisms against the work that could be made. Writing in another connection to a correspondent, he said, "All that is good but superfluous we call padding . . . could anyone show me a bar of the *Eroica*—which is very lengthy—that could be called superfluous, or any portion that could really be omitted as padding? . . . I shall go to my grave without having produced anything really perfect in form. There is frequently padding in my works; to an experienced eye the stitches show in my seams, but I cannot help it." There is considerable padding in the Third Symphony, and at the time he composed it Tchaikowsky was not so deft with the stitches in his seams.

One could think of no conductor better equipped for the work than Albert Coates, and his reading is brisk, pointed and vigorous, without any signs of the excesses in which Mengelberg frequently indulges when conducting Tchaikowsky. The performance by the London Symphony is bright and alert, and good recording rounds out a very attractive if not tremendously important set.

WEBER

V-S10339

IMPORTED

PETER SCHMOLL: *Overture*. Two sides. Vienna Philharmonic Orchestra conducted by Clemens Krauss.
One 12-inch disc. \$1.75.

Carl Maria von Weber was born on December 18, 1786, and the opera *Peter Schmoll und seine Nachbarn* was written in Salzburg in the fall of 1801, so that the composer was then only fifteen years old. It was his third opera. The first, *Die Macht der Liebe und des Weins*, was destroyed, probably by himself. The second, *Das Waldmädchen*, was considered by the composer to be an immature production, though not wholly without marks of invention, but no complete score can now be found. The libretto of *Peter Schmoll* was adapted by a Joseph Türke from a novel of the same title by Carl Gottlob Cramer. The scene is laid in the period of the French Revolution. For operatic purposes, the plot was arranged in two acts and treated in the manner of the German Singspiel, with spoken dialogue. "*Peter Schmoll*," says Grove's, "affords a good opportunity for comparing the unequal, unpropitious developments of Weber's powers with those of Mozart. In Mozart the mastery of external means advanced step by step with the development of mental power. From the first he always had the two. Weber, at the time he composed *Peter Schmoll*, had much to say that was original, but was



without the technical training necessary to enable him to say it. To one capable of piercing through the defective form to the thought beneath, the unmistakable features of his individuality will often be discernible . . . The melodies are throughout catching, often graceful and charming, always related to the German Lied, and never reflecting the Italian style."

The Overture, recorded now apparently for the first time, was printed in 1807, after having been subjected to a thorough revision by the composer. Some of the grace and daintiness of Mozart are in the opening bars, and the tunes are delightfully fresh and charming. It is not a work of outstanding importance, nor does it alter one's views of Weber, but its vivacity and lightness make it pleasant to listen to. Moreover, since the work is seldom given in the concert hall, the recording has an additional value. The performance by the Vienna Philharmonic under Krauss is deft and pointed, and the recording offers nothing to find fault with.

RAVEL { **ALBORADO DEL GRACIOSO.** Two sides. Straram Orchestra
C-68077D { tra conducted by Walther Straram. One 12-inch disc. \$1.

The imported pressing of this record was reviewed in the March, 1932, issue of *Disques*. Now issued by the local Columbia Company, it appears in the new Royal Blue material—though the review copies were pressed on the old black material—and at a price that should be joyfully endorsed by those who have complained of the excessive expense involved in gathering a collection of records. Originally a piano piece, *Alborado del Gracioso*, as has been the case with so many of Ravel's piano pieces, was later arranged for orchestra. In its new garb it is no less delightful; Ravel's vast skill and cunning in finding effective orchestral equivalents for his pianoforte conceptions are pleasantly in evidence. We have had orchestral recordings of this work before, and Marcelle Meyer has recorded it in its original pianoforte version (C-KF11), but the Straram organization's disc stands out as the most distinctive, if for no other reason than the brilliant recording.

WEBER { **THROUGH WEBER'S MAGIC FOREST: *Fantasy*.** (Arr.
V-V50044 { Urbach) Two sides. Marek Weber and his Orchestra.
One 12-inch disc. \$1.25.

Marek Weber and his spirited little band, having polished off Tschaikowsky, Verdi, Puccini, Johann Strauss, Offenbach and others, now tackle Carl Maria von Weber. The tunes, many of them familiar, are attractive, the playing lively and competent, and the recording excellent. Of its type, it is a delightful record.

**COLERIDGE-
TAYLOR** { **PETITE SUITE DE CONCERT.** Four sides. London Sym-
V-11283 { phony Orchestra conducted by Malcolm Sargent.
and { Two 12-inch discs. \$1.50 each.
V-11284 {

These records were reviewed from the imported pressings in the August issue. There are four sections in the *Petite Suite de Concert: La Caprice de Nanette, Demande et Reponse, Un Sonnet d'amour, La Tarantelle fretillante*. All are mildly pleasing and effective, but none of them is distinguished by any particularly striking qualities. The performance and recording are adequate.

CONCERTO



BEETHOVEN	{	CONCERTO IN D MAJOR, Op. 61. Ten sides. Joseph Szigeti (Violin) and Symphony Orchestra conducted by Bruno Walter. Five 12-inch discs in album. Columbia Set No. 177. \$1 each (album extra).
C-68070D		
to		
C-68074D		

Miniature Score: Philharmonic No. 45.

Beethoven's great Violin Concerto was due for a new electrical recording. Until now Fritz Kreisler's early electrical set, recorded during the first year of the new process, has been the accepted phonographic version, and though it has great merits, there is no denying that it has also many considerable disadvantages. These are chiefly of a mechanical nature. The recording is not always what it should be, which is not at all surprising when one recalls that it was done some five years ago. Now and then it is not altogether free from a certain unpleasant coarseness, and the balance is seldom good. The soloist comes out very strongly, the orchestra very weakly. Not infrequently, indeed, the former succeeds in almost completely drowning out the latter. In view of the recent advances in the art of recording, advances which give us a greater degree of clarity and smoothness, it is becoming increasingly difficult to listen tolerantly to inferior reproduction. The defects in the Kreisler set have not been of sufficient importance to relegate it to complete oblivion (Kreisler's persuasive rendition of the solo part will keep it alive a good many years), but they have been marked enough to make a new recording of the work highly desirable.

Thus it is excellent news that Joseph Szigeti, with an orchestra conducted by Bruno Walter, has been chosen by Columbia to do the work, and since this set shines brilliantly where the older one was weakest, the familiar cry of "duplication!" is scarcely very relevant here. Besides the superior recording, the Szigeti version possesses the salient advantage of occupying one less record and of costing only about a third as much as the older set. Under these circumstances, it would be a rash person indeed who would recommend the Kreisler album in preference to the Szigeti. But these are not all the outstanding features of the new set; the fine performance should not be overlooked.

The place the Concerto occupies in violin literature is well known. It has not been neglected in the concert hall, but the occasions when eminent violinists join eminent orchestras in concert are not any too frequent, and so the work makes a good and not too hackneyed subject for the phonograph. From the bold and vigorous first movement, beginning enigmatically with four beats on the kettledrum, through the moving *Larghetto*, to the jolly Rondo, the work is unfailingly delightful and impressive. Szigeti uses the Joachim cadenzas here; Kreisler used his own in the early recording.

Szigeti's performances always reveal an artist of impeccable taste, whose head and heart are perfectly blended. In this version the soloist and orchestra work together more closely than in the Kreisler set, where attention is concentrated on



the soloist. Szigeti's tone is not so big as Kreisler's, and it lacks the latter's warmth and roundness; the former's performance is marked by a greater restraint, too, and this is especially noticeable in the second movement. For this reason there will be many who will find Kreisler's playing more satisfying, though violinists no doubt will prefer Szigeti. But the anonymous orchestra conducted by Bruno Walter backs up Szigeti magnificently, and the recorders have succeeded in maintaining a fine balance between it and the soloist.

CORELLI

C-G68075D
and
C-G68076D

CONCERTO GROSSO No. 8 (*Christmas Concerto*). Four sides. Berlin State Opera Orchestra conducted by Frederick Weissmann. Two 12-inch discs. \$1.50 each.

The *Christmas Concerto*, written for a string orchestra in two groups—one containing two solo violins and a solo 'cello and the other a string band,—appears here for the first time on the domestic lists. A beautiful work, with plenty of variety and contrast, it is the sort of music that sounds extraordinarily well on records, leading one to wonder why the companies haven't made more use of similar material. These well played and recorded discs were reviewed from the Parlophone pressings in the very first issue of *Disques*—March, 1930. The soloists are Johannes Lasowski and Hans Reinicke, violin, and Armin Liebermann, 'cello. With a string band made up of members of the Berlin State Opera Orchestra, they give an exquisite and nicely poised performance whose excellence is matched by the superior quality of the recording.



PIANO

BACH

V-DB4403
and
V-DB4404

IMPORTED

CHROMATIC FANTASY AND FUGUE. Three sides and
WOHLTEMPERIERTEN KLAVIER: *Prelude and Fugue in D Major*. One side. Edwin Fischer (Piano).
Two 12-inch discs. \$2 each.

Edwin Fischer's recording début occurred a few months ago, when Electrola issued a little 10-inch disc of his performance of a Chaconne by Handel. It was an excellent record, admirably played and skilfully recorded, and aroused the hope that we would soon have more records from this artist. Pianists whose first records are not devoted to something of Chopin or Liszt's *Liebestraum* are rare and deserve close attention and support. Now the Handel Chaconne is followed by Bach's Chromatic Fantasy and Fugue, with the Prelude and Fugue in D Major from the *Well-Tempered Clavichord* thrown in for good measure, music equally fine for recording purposes. Those who want their money's worth will find it useful to investigate this release. One buys phonograph records to listen to many times, and it is thus desirable that they contain music that can be frequently heard without showing disturbing signs of wear; the Chromatic Fantasy and Fugue falls very neatly into that class. Fischer's playing is poetic and graceful, the music is delightful, and the recording is highly satisfactory.

OPERA



VERDI

V-11105

to

V-11117

TRAVIATA: *Opera in 3 Acts*. Twenty-six sides. Italian Operatic Artists, La Scala Chorus and Orchestra conducted by Carlo Sabajno.

Thirteen 12-inch discs in album. Victor Set M-112. \$19.50.

The financial conditions of the country are hardly favorable for the release of many large scale recordings, and the local companies accordingly discontinued adding to their series of complete Italian operas some months ago. During the interim, however, the Italian companies have surely not been idle and bulky operatic sets have appeared over there nearly every month, so that the local manufacturers, when they feel that the public is again ready to support such expensive undertakings, will have plenty of material to repress. Victor is the first to return to the field, and this month represses its Italian affiliation's version of *Traviata*.

Traviata, based on the younger Dumas' tremendously popular *Camille*, has faded a bit and lost much of its original color and charm, but enough remains to make it interesting to modern audiences, and it still holds a prominent place in the repertoire of the great opera companies. The details of the plot of the opera, its dismal failure at the first performance (for which the singers were blamed), its subsequent success, the qualities of the music—these are all much too familiar to need any further comment here. The plot, much simplified for operatic purposes, is well adapted for phonographic transcription, and Verdi's brilliant, short-breathed melodies, besides recording extremely well, fit quite snugly into the relatively short space offered by a 12-inch record side and so do not suffer much from the inevitable breaks. It is sufficient to say that the Victor recording presents an excellent performance of the work, giving the opera in complete form, the few negligible cuts being those usually made in actual performances.

The cast is distributed as follows: Violetta Valéry, Anna Rosza (soprano); Flora Bervoix and Annina, Olga de Franco (soprano); Alfred Germont, Alessandro Zeliani (tenor); George Germont, Luigi Borgonovi (baritone); Gaston, Giordano Callegari (tenor); Baron Duophol, Arnaldo Lenzi (bass); Marquis of Obigny and Dr. Grenvil, Antonio Gelli (bass).

The outstanding performance is easily that of Anna Rosza in the rôle of Violetta. She has a singularly fresh and appealing soprano, and it is to be heard to excellent advantage in *Ah! fors' è lui*, in the duet with George Germont, and in her portion of the final duet. Alessandro Zeliani, in the part of Alfred Germont, does not give so striking a performance as Anna Rosza, but he has an attractive voice and indulges in no shouting or sobbing. The youth of the lovers makes the whole thing more plausible, so that the imagination, always severely taxed in opera, is not called upon for the usual difficult acrobatics. The minor parts are adequately sung, and there is nothing but praise for the admirable contributions of the Scala Chorus and Orchestra and the recorders.

An Announcement to the Musical Public

It is of the utmost importance to all music lovers to know that from this time they may obtain the great and famous Columbia Masterworks Series of recorded musical works, embracing the most important compositions of the masters from Bach to Stravinsky, at a retail rate of one dollar for each twelve-inch record, pressed in the beautiful new Columbia Royal Blue record material.*

If not available through your local record dealer, these works may now be had promptly by addressing the Columbia Phonograph Co., Inc., Bridgeport, Conn., enclosing check or money order of one dollar for each record, transportation prepaid. A charge of forty cents will in future be made for the album, where album is desired.

That the Columbia Masterworks Series offers to all of discriminating musical taste the most extensive repertory extant in record form of the music of the masters is too well known to call for repetition or emphasis. It presents unique opportunity not alone for entertainment but also for appreciation courses and study, in the comfort and quiet of one's home, surrounded by the requirements for proper appreciation and enjoyment which one may create for oneself.

Price reduction, bringing the Masterworks Series within the purchasing power of millions who love the best in music, in no way affects the quality of these recordings. In fact, pressed in the new Royal Blue material which makes the record a thing of beauty in itself, their reproducing qualities are definitely superior to those of the former black record, and they are more durable.

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Masterworks †



"Magic Notes"

* Sets Nos. 99, 122, 137, 138, 164, 169, 170 and 172 and a few individual records excepted; ten-inch records, 75 cents each, Set No. 90 excepted.

† Reg. U. S. Pat. Off.

VOCAL



**HANDEL
DEBUSSY**

V-7746

- { ATALANTA: *Care Selve*. (Handel) One side and
L'ENFANT PRODIGUE: *Lia's Air*. (Debussy) One side.
Rose Bampton (Contralto) with piano accompaniment.
One 12-inch disc. \$2.

Rose Bampton's singing of the part of the Wood Dove in the Victor recording of *Gurre-Lieder* was one of the features of that set, and she now appears in her first solo record. The disc is a notable one for several reasons; no singer of equal talent has been introduced by the American companies for some years, and it is a source of satisfaction to note that the selections recorded are much less hackneyed than the sort of material usually given a new artist. The broad, long-drawn song from Handel's oratorio, *Atalanta*, is well suited to Miss Bampton's rich, flexible voice, and she sings it beautifully. The reverse side presents, by way of contrast, *Lia's Air* from Debussy's *The Prodigal Son*, representing the impassioned cry of a mother for her son. Miss Bampton is equally successful with this selection. The Handel is sung in English and the Debussy in French. Good piano accompaniments, nicely balanced with the soloist, are provided by Wilfred Pelletier for the Debussy number and by Charles O'Connell for the Handel. Judging from the quality of her work thus far, Miss Bampton's future releases should contribute significantly to the repertoire of vocal records. Equipped with a rich, warm contralto of splendid quality, she knows how to use it to best advantage; it has been sometime since a singer so young and richly endowed entered recording work.

V-B4199

to

V-B4203

IMPORTED

- { SHAKESPEAREAN RECORDS: *Music for "As You Like It,"*
"Twelfth Night," "A Midsummer Night's Dream." Directed
by Steuart Wilson. Five 10-inch discs. \$1.25 each.

A collection of music to three of Shakespeare's plays—*As You Like It*, *Twelfth Night* and *A Midsummer Night's Dream*—has recently been published by the Oxford University Press, under the editorship of Steuart Wilson. That music is recorded on these five discs, sung in most cases by Steuart Wilson himself to an accompaniment of a violin, piano and 'cello. Occasionally two or three voices assist him in the rounds.

No complete and authentic contemporary collections of music called for in Shakespeare's plays have come down to us, so that the present records have an additional value. But they ought to be of interest to others than those interested in them solely because of their connection with the Shakespeare plays, for the music has a charm, a fragrance and a simplicity that ought to appeal to most music lovers. The songs for *As You Like It* include the following: *Under the Greenwood Tree* (Arne—arr. E. H. Fellowes); *Blow, blow thou winter's wind* (same composer and arranger); *What shall he have* (Hilton); *It was a lover and his lass* (Morley—arr. E. H. Fellowes); *Wedding is a great Juno's crown* (Corking—arr. E. H. Fellowes). For *Twelfth Night* the following are given: *Come away, Death; I am gone, Sir*; *When that I was* (Anon.—arr. R. R. Greaves); *O Mistress Mine* (Morley—

New Victor Releases

Musical Masterpiece Series

Tristan and Isolde (Wagner) (A symphonic synthesis). Performed by Leopold Stokowski and the Philadelphia Orchestra on four double-faced 12-inch Victor Records Nos. 7621-7624 . . . and in automatic sequence Nos. 7625-7628. In album M-154 with booklet. List price, \$8.00. Also available on Long Playing Records L-11636 and L-11637. List price, \$6.00.

Here is a thrilling concert version of excerpts from Wagner's immortal music drama. It is made up of the Prelude intact . . . Love Music from act two, and certain passages associated with the meeting of Tristan and Isolde in act one . . . and the famous Liebestod. An inspired interpretation . . . one that will hold the listener spellbound! Wonderful string quality, startling attacks of brass, in short an amazingly beautiful recording that you will want to own.

Traviata (Verdi). Performed by La Scala Opera Company of Milan on thirteen double-faced 12-inch Victor Records Nos. 11105-11117 . . . and in automatic sequence Nos. 11118-11130. In album M-112 with libretto. List price, \$19.50.

Delightful music . . . excellent voices . . . splendid recording assure the owner of this album immeasurable enjoyment. Lovely solos . . . melodious duets . . . and two orchestral preludes of unusual beauty make this one of Verdi's most popular operas . . . one which will make an entertaining addition to your record collection.

RED SEAL RECORDS

L'Enfant Prodigue — Lia's Air (Debussy) and

Care Selve (from "Atalanta" by Handel). Sung with piano accompaniment by Rose Bampton on Victor Record No. 7746. List price, \$2.00.

Motives from "The Ring of the Nibelungs" (Wagner). Played by the London Symphony Orchestra on Victor Records Nos. 11215 and 11216. List price, \$1.50 each.

Neapolitan Love Song (from "Princess Pat" by Victor Herbert) and

In My Garden. Sung with orchestral accompaniment by Richard Crooks on Victor Record No. 7745. List price, \$2.00.

Petite Suite de Concert (Coleridge-Taylor). Played by the London Symphony Orchestra on Victor Records 11283 and 11284. List price, \$1.50 each.



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arr. E. Maconchy); *Hold thy peace, thou knave* (E. Maconchy); *Farewell, dear Heart* (R. Jones). The *Midsummer Night's Dream* songs consist entirely of pieces arranged by Cecil Sharp and include the following: *The Ousel Cock*; Incidental Music to Act 4, Scene I; *Bergomash Dance*; *Wedding March*; *You spotted snakes*, Act 2, Scene II; Song and Dance, Act 5, Scene I; Final Dance and Exit, Act 5, Scene II.

Mr. Wilson sings very capably, and the accompaniments are effective. As would be expected in such discs, the recording is wholly satisfactory.

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Words by
OSCAR HAMMERSTEIN, 2nd

Music by
JEROME KERN

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	{	CAN'T HELP LOVIN' DAT MAN Soprano with Orchestra	{ Helen Morgan Piano by Louis Alter
20116	{	YOU ARE LOVE	{ James Melton Tenor with Orchestra
	{	MAKE BELIEVE	{ James Melton Tenor with Orchestra
20117	{	WHY DO I LOVE YOU?	{ Countess Olga Albani and Frank Munn Soprano and Tenor with Orchestra
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CORRESPONDENCE



The St. Matthew Passion

Editor, *Disques*:

I hope many of your subscribers, more learned musically than I, will write and comment on the review of the Victor Bach St. Matthew Passion in your November number. Your critic is far too lenient, especially when he merely states, without reproving, that the conductor has inclined toward the contemplative element in the work. The Passion is essentially dramatic, and to cut and interpret it so as to disguise this fact is to misinterpret the composer. Surely the piece is worthy of the treatment given by Victor to the B Minor Mass; it should be sung in the language in which it was written, to an orchestral accompaniment, and without the outrageous cuts present (though unindicated) in these records.

I could write at length on the interpretation and performance, but I shall merely note a few of these, to me, unjustifiable cuts. In the first place, the chorales, which represent the chorus of believers, should follow the Bible words on which they comment. Then, the chorale, *Erkenne mich, mein Hüter, Mein Hirte, nimm mich an* (*From ill do Thou defend me*) should follow the dramatic words of Christ (omitted in the records) *Ich werde den Hirten schlagen, und die Schaafe der Heerde werden sich zerstreuen* (*I will smite the shepherd, and the sheep of the flock shall be scattered abroad*), not the soprano solo, *Although both heart and eyes o'erflow*. In this position it is meaningless.

Similarly, the force of the chorale after the *Lord, is it?* chorus is much weakened when the words *The sorrows Thou art leaving* are substituted for the direct answer of the German words, *Ich bin's, ich sollte büssen*.

Unpardonable is the cut of the whole Peter episode, the chorus *His blood be upon us* (so different in mood from the previous shouts of "Crucify!"), the various passages in the crucifixion, especially the chorus *He saved others*. I think it a pity to leave out the soprano's answer to Pilate's *Was hat er denn Übels gethan?*—*Er hat uns Allen wohlgethan*, and, since we have the usually omitted episode of Judas returning the thirty pieces of silver, the chorus that goes with it of the chief priests and elders, *What is that to us?*

In short, why not two albums and a treasure forever, like the Victor Mass? Well, "C'est la guerre," as we used to say, and we must put our Depression Passion beside our Prosperity Mass and hope for better times.

EDITH A. STANDEN

Philadelphia, Pa.

The St. Matthew Passion Records and Other Matters

Editor *Disques*:

I have always placed a good deal of confidence in your criticisms of record releases in *Disques*, and have been consequently disappointed to see what appeared in your last issue about the recently issued set of the Bach Passion According to St. Matthew. I had been looking forward to that set for months, and hoped to buy it; but when I had an opportunity to examine the records, I was so disappointed that I felt it would be a waste of money to buy them. I cannot see how your critic could possibly recommend it in any sense. The most superficial observation of the set reveals that not more than three of the big choruses of the work are included. How can he call that a "fair share of the entire work"? It was a sad pity that they should have attempted such a long work with only organ accompaniment; organ recording is not always satisfactory, and to my ears this is certainly poor recording. As to the reproduction of the chorus, a comparison of the two big choruses at the beginning and end of the work with records made by various choruses abroad of the same numbers shows the most extraordinary difference. The European records show great clarity in the parts, and far greater beauty of tone, while the records made in St. Bartholomew's Church bear the muddy traces of the reverberations of an empty building, and leave in my mind a most unpleasant impression.

What a pity that the Victor Company, enlightened to the point of realising the value of such a work, and that thousands of record collectors would want it, should not have ensured a performance of it which should have been sufficiently complete and sufficiently well recorded to be worth buying. An orchestra for such a recording and the trouble of doing it in a proper studio or a hall

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Correspondence (Continued)

with suitable acoustics would have cost more, no doubt; but I wonder if it would have cost as much as they will lose in sales through having issued an unsatisfactory presentation of it? It is interesting to me to notice that, so far as I can observe, no really first class choral recording has ever been made in this country. I should be only too much delighted if anyone could prove me wrong in this opinion; but it would take evidence more conclusive than the sort of criticism which endorses, apparently for sales returns, such a second-rate set of records as those recently issued by the Victor Company.

I am much interested in your discussion, in the November number, of the problem of proper reproduction of records; whether electrical or acoustical, English or American. I have myself been much interested in this subject, and have lived enough in England to have observed the differences between their machines and ours very closely. It is really quite remarkable how many differences there are when you come to examine them.

When I first started to buy records, about five years ago, the English and American machines were quite similar in both construction and appearance; acoustical models with metal diaphragms in the sound-boxes, and long horns varying with the size of the machine, and arranged so that the sound echoed against various internal surfaces, and so was amplified. The English called these "Re-entrant sound-horns" and the principle involved was, I think, identical with that used in the so-called "Orthophonic" machines in this country. The electrical reproducer got started in this country sooner, I believe, than it did in England; and the American companies introduced the radio-gramophone combination to the public before it came out in England. At this point the development of the gramophone was profoundly affected by the difference in the styles of radio which were developed in the two countries. Even today the British use radios with fewer tubes in them than ours, and in general expect less of their radio receivers in the way of distance and sensitivity.

The American radio-gramophone was no sooner put on the market than the recording companies became more radio-minded than record-minded. The Victor Company came near losing its identity altogether in the tentacles of the RCA. The famous dog trade

mark was almost forgotten for a while. One felt that the RCA-Victor Company were continuing the manufacture of records and gramophones rather out of respect for a long dead past and a tradition than for any other reason. The emphasis in their manufacture and advertising was on the radio, and after the first excellent Victor radios with Electrola, they appeared more and more anxious to interest radio buyers than record collectors. I am personally lucky enough to own one of those early Victor radios; and as the radio provides me with little of interest beyond occasional weather reports and news bulletins, my machine is fundamentally a gramophone. I have never heard better reproduction than it gives, and it would seem to me utterly absurd to compare the results given by such a machine with those produced by the old acoustical machine which I had before. The acoustical machines need only to age a bit, and the unevenness of the turntable speed makes their pitch so uncertain as to be most unpleasant; and I have yet to hear an acoustical reproducer which could make the tone of orchestral instruments what those instruments really are. String tone especially suffers severely at the hands of the Orthophonic instrument.

Comparison of the results which I obtain from my machine with the English electrical machines which I have heard leaves much to be desired from them also. Until this very year I have felt that the electrical gramophones I have heard in England had neither the brilliance nor the tone quality which we are accustomed to. This past summer I heard a machine in London, of the very latest type, which seemed to me to be about the same as that of my machine. This gives me the impression that the English electrical machines are only just reaching the stage which ours reached about three years ago, and it is therefore not surprising that they should not be so highly regarded there as here. Another element in the consideration is that the gramophone is used enormously more there than here, and that thousands of people have acoustical machines who can't afford electrical ones.

One result of that has been that there are huge quantities of portable machines sold, and the British manufacturers have carried the development of the portable phonograph far beyond anything that is available in this coun-

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Correspondence (Continued)

try in that line. The Columbia people have been selling a diminutive portable in England for about \$13 which has an amazing power and quality for such a tiny box.

The point to which I wish to call attention is that there must be infinitely more acoustical machines in England in proportion to electrical ones, and therefore it is not particularly surprising to hear a preference expressed for them as against the earlier and certainly less successful electrical machines which were sold in that country. For my own part, however, I should unhesitatingly say that our electrical machines are far superior to all but the very latest English ones, and that their acoustical ones are approximately the same as the now obsolete Orthophonic machines which we knew in this country.

ARTHUR MOTTER LAMB

Concord, Mass.

Complaints, Comment and Criticism

Editor, *Disques*:

I hope that *Disques* may live forever. But I and a number of my friends have been considerably annoyed over your insistence that the majority of us who enjoy music as given to us by the phonograph are not interested in automatic feeds. And combination machines.

My present instrument, one of this year's combination models (R. C. A. VRE18) seems to be better than any other machine I have heard and I find the radio, far from being a nuisance, of great use when deciding whether or not to buy records of various compositions. The other day I was tempted to order the *Poem of Ecstasy* despite your critic's comments on the tiresomeness of the "mystic chord." Hearing the composition played by the Philharmonic Orchestra in New York (via radio), I decided to buy Sibelius' First.

In your November number, received a few days ago, you say something about the possible pleasures of a quiet evening with a phonograph. Can a man who has to jump up and change records every four minutes be considered to have enjoyed a quiet evening? Especially if, as I do, he likes to sit twenty to thirty feet away from the machine.

Another stupidity that you have not as much as mentioned is the absurd practice that the manufacturers have in regard to their "automatic stop" arrangement. If I play a Victor record on a Victor machine, I can at

least sit down with the knowledge that it will stop at the end of the record without much damage being done to the needle; but if I play a Polydor, or a Brunswick or an Odeon record on my Victor I have to stand over the machine to prevent the needle being ruined when it comes to the end of the grooves and needles cost 5 cents apiece. The Columbia records do less damage but even with them one must emulate the sprinter "on his mark." Surely the manufacturer of no make of records expects that persons who use his records will buy no other kind. What killed the Edison Company? Why not campaign to have a universal stop mechanism that will answer to a universal method of cutting the spiral grooves?

Another thing you might insist upon is that there is no reason why domestic Victor records should have more surface noise than imported Victor records.

I agree with you and others that there is still room for improvement in reproduction, but in a number of the recent vocal records, reproduction on my present machine must approximate 95% perfect. On the ordinary instrumental records, it is probably not as high, though a record such as Stokowski's reading of *Finlandia* makes one wonder if any improvement be possible. Carelessness and ineptitude are responsible for more failures than process.

And why refer to us as record "collectors"? There is a great difference between a book collector and a book lover and frequently a book lover has more books than a book collector. I do not buy my books from the standpoint of a collector and I do not buy records from the standpoint of a collector. The word, as you use it, irritates me.

Why not concentrate on inducing manufacturers to:

- (1) Eliminate unnecessary surface noise.
- (2) Adopt for the non-automatic machines a universal stop mechanism and universal spiral cutting of discs.
- (3) Produce a reasonably priced automatic combination machine (if only for persons who have reached the age when they like to sit down once in a while).
- (4) Attempt a reduction in the price of records.

[Continued on page 451]

A Christmas Gift

Surely your friends who are interested in music would welcome a subscription to Disques. We have prepared an appropriate gift subscription certificate which we will mail to reach your friends on Christmas telling them that Disques will come to them each month throughout 1933 with your greetings.

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The British Musician and Musical News

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(Annual Subscription, 1 dollar 80 cents)

From 'THE GRAMOPHONE,' March 1932, by Christopher Stone.

'Any of our readers who are not regular readers of the *British Musician* should lose no time in sampling a copy: the analytical notes on famous recorded works are most valuable.'

From the 'BENDIGO ADVERTISER,' December 15, 1931.

'For several years I have derived great help from the *British Musician* record reviews from the facile pen of Mr. Sydney Grew, for whose opinions I have a great respect. Not once in all these years have I been let down in buying records which he commended.'

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NEW MUSIC

PIANO WORKS: (1) *Sonatas*; (2) *Variations*. By W. A. Mozart. Edited by Heinz and Robert Scholz. New York: *Associated Music Publishers, Inc.* (*Universal Edition*). 2 vols. \$1.75 each.

A new and correct edition of Mozart's piano works was long overdue, since much of the dislike and indifference to the sonatas and other works of one of the greatest masters of all time is due to the wrong phrasing and general faulty interpretation of the average pianist. From the preface to the sonatas by the editors we find out that "as far as autographs are existent and accessible, the present volume is the first complete edition for practical use and revised according to the original manuscripts. Autographs were available of the sonatas Köchel-V. Nos. 280, 281, 282, 283, 284, 310, 330, 333 and of the second and third movements of K.-V. No. 279. In these ten sonatas the Ms. was retained, unaltered, so that the present edition of them represents the authentic original version, free from all indications for phrasing and legato and other accepted additions of later arrangers whose arbitrary insertions could not but have a confusing effect and afford a blurred conception of Mozart's plastic and well-considered style. Whatever few indications have been added in our edition, for pedagogic reasons, were ventures only in places which permit of contradictory readings and are placed in brackets. Much mischief has been perpetrated by arrangers with regard to dynamic indications, which Mozart employed economically but most clearly; the simple, clear line of the original text has thus been often obscured. For those seven sonatas whose autographs are no longer existent, we have sought to reconstruct the original reading by carefully com-

paring Breitkopf & Härtel's collective edition (1876-1886) and the first prints of that firm,—which were, unfortunately, also found incorrect—with the originals; and by ascertaining the errors most of which concern the phrasing. Thereby, and guided by many years' occupation with Mozart's life work, we have attempted to represent these sonatas in the form which seems to us to represent not the arbitrary ideas of his arrangers but the master's own intentions." The editors have certainly succeeded in their undertaking, as the fingering and phrasing are most logical and help the interpreter to bring out the true style of the composer.

L'AUTOMNE: *Three Pieces for Piano*. By Darius Milhaud. Paris: *R. Deiss*. 15 francs.

This latest opus of Milhaud is still full of the spirit of the defunct "Group of Six." The music refuses to brood seriously over anything, but is full of vivacity, good humor and high spirits. Free as these pieces are harmonically, Milhaud never attempts to shock anybody's sensibilities and good taste always predominates. To this reviewer at least these pieces are more satisfying than the previous collection, *Printemps*.

CHANSON, PASTORALE, DANSE (*Dans le style populaire Roumain*) for Piano. By Marcel Mihalovici. Paris: *R. Deiss*. 12 francs.

The peculiar rhythmic characteristics of Rumanian folk-songs are ingeniously accentuated by colorful harmonies which fit the melodic lines perfectly. The three pieces are good examples of the fine work being done by the young group of Rumanian composers in their striving to express the national idiom.

MAURICE B. KATZ

Correspondence (Continued)

To encourage you let me add that we do not, in this city, receive many visits from noted musicians or orchestras; yet one of the best equipped of our musicians gives weekly phonograph recitals in his studio—and believe it or not, charges an admission fee and gets it.

Probably you won't print this letter; but if you did it would probably be better fare for your readers than some of the absurd rhapsodies on the Semetic-Negroid noise-makers which have filled so many of your pages of late. Oh yes, or the kindly patronage bestowed by some of your critics upon their idea of fourth- or fifth-rate artists. Consider what they did to Richard the Second.

O. R. HOWARD THOMSON
Williamsport, Pa.

BOOKS

MUSIC TO THE LISTENING EAR. By Will Earhart. New York: *M. Witmark & Sons*. \$2.

THE ELOQUENT BATON. By Will Earhart. New York: *M. Witmark & Sons*. \$1.50.

These volumes fall properly under the heading of textbooks, but they are uncommonly interesting ones and are far removed from the dull, mechanical and seemingly endless repetition of the obvious that only too often makes the textbook so formidable and useless. The first of Dr. Earhart's books is "addressed to all who wish to strengthen their musical understanding, and enrich the pleasure they find in music. It is susceptible of use in colleges and music schools as a textbook, and, on the other hand, will be of at least some benefit to the amateur who merely reads its pages and studies the musical examples printed in the text and recommended in the exercises. Between these extremes, it may be used for more or less formal study by the self-directing student." There are chapters on ear-training, on listening, on tones, rhythm, the major mode, the minor mode, discords, chromatics, altered chords, modulation, inharmonic tones, design in music, etc. All of these subjects are discussed sensibly and with authority, and the author writes very clearly and simply.

Considering the salient position in which orchestral conductors now find themselves, it is strange that the literature relating to their work is not more extensive. The conductor in recent years has leaped forward in common esteem, and few artists get more space in the public prints than the men at the head of the foremost symphony orchestras. But beyond a couple of valueless biographies—those on Toscanini, Mengelberg and Koussevitzky, for example—and a few scattered articles of varying merit, the conductor has not been subjected to the same comprehensive criticism and analysis that have been lavished upon other varieties of musicians. Dr. Earhart's volume "limits itself to discussing solely the principal feature of that technique by which a conductor expresses himself, namely, his use of the baton . . . Like expressive playing on piano or violin, expressive conducting has its correlated technique, and this

technique can be observed, described and taught. To observe, describe and teach these forms, then, especially with respect to their expressional features, is the purpose of this book."

SCORE-READING: *A Series of Graded Excerpts.* Compiled and edited by Martin Bernstein. New York: *M. Witmark & Sons*. \$2.50.

Mr. Bernstein's book will not be of much use for the beginner, as it assumes some knowledge of musical notation, but for the student it should prove very useful. It was prepared, he says, "as a guide designed for the beginning student of conducting who must acquire not only a theoretical knowledge of orchestral notation, but also sufficient practical experience to transpose immediately any given part to its actual pitch." Quotations from actual scores, well and sensibly chosen, make up most of the volume, and Mr. Bernstein's brief comments are illuminating and to the point. Excerpts from twenty-five composers, ranging from Palestrina to Haudiel, are quoted.

A RADIO COURSE IN MUSIC APPRECIATION: *Presented by the General Extension Division Radio Station WLB.* Minneapolis: *The University of Minnesota*.

Radio fans and phonograph fans, for no very good reason, are often deadly enemies. Such courses as this, in which the two instruments work hand in hand, should go far toward dissipating their childish hostility. The course presented in this booklet, published as a bulletin of the University of Minnesota, covers thirty-two broadcasts on Wednesday mornings over Station WLB. The broadcasts consist of programs of phonograph records, each illustrating some phase of musical art. Explanatory notes on the music are given, suggestions for outside reading are made, and a list of the records to be played included. The notes are well written and informative, the plan is intelligently conceived and carried out, and the records include a great many of the outstanding works in the phonograph repertoire. The course is given under the direction of Mr. Burton Paulu.

